First-Year Writing Program
Spring 2019
Course Descriptions

Brief Overview of First-Year Writing Options

At Carnegie Mellon, all undergraduate students are required to fulfill a First-Year Writing course requirement. This requirement can be completed in two different ways:

Option 1: Enroll in one of two full-semester courses (9 units each):
See p. 3 76-101: Interpretation and Argument
  76-102: Advanced First-Year Writing (by invitation only; offered only during the Fall semester)
Option 2: "You pick 2": Enroll in two of three half-semester "mini" courses* (4.5 units each):
See p. 12 76-106: Writing About Literature, Art and Culture
  76-107: Writing About Data
  76-108: Writing About Public Problems
  *Minis should be completed back-to-back within a single semester

76-100, Reading and Writing in an Academic Context, is a prerequisite for some incoming students whose first or primary language is not English. Students who are placed in 76-100 should complete it during their first semester, before choosing one of the two above options to fulfill the First-Year Writing requirement during their second semester.

Please see the following pages for more information and specific course topics for each of the First-Year Writing courses.

This version of the document was updated on 11/14/2018 and is subject to change.

General Description of 76-100: Reading and Writing in an Academic Context (9 units)

76-100 is a portfolio-based, academic reading and writing course for multilingual students, particularly those who are not native speakers of English or who consider English to be their weaker language. In the course, students develop a rhetorical and linguistic toolkit of resources for accommodating the needs of readers within a North American university context. Students read and write short arguments and then revise those arguments throughout the semester for their portfolios. By the end of the course, students should be able to articulate a stronger understanding of themselves as writers of academic English, which should include identifying particular areas of strength and areas that they need to develop further. Students who take this course qualify through an online placement test that is administered through the university prior to the fall semester.

Because most students complete 76-100 during the Fall semester, only one section of this course is being offered during the Spring 2019 semester.

Section A
Heidi Wright MWF 10:30-11:20
Technology and its Quandaries
We are surrounded by technology. It permeates every aspect of our lives enabling us to communicate, work, and heal more efficiently. It also intrudes on our personal and moral spaces raising questions about privacy, job security, and medical boundaries. In this course, we will examine the impacts of the internet/social media, artificial intelligence, and biomedical engineering on daily life and the ethical issues raised by each of these phenomena. We have the ability to create and share items that were once considered part of science fiction, but now we must decide which activities and projects are in the best interest of life on earth, and which could ultimately destroy us.

Over the course of the semester, students will read a range of texts, and then compare, contrast, summarize, evaluate, and synthesize authors' arguments. Students will use the information and skills learned from these analyses to propose the subject for their final papers: a source-based, thesis-driven argument that takes a position on one of the controversies about technology.

Option 1: Full-semester course to fulfill First-Year Writing Option

General Description of 76-101: Interpretation and Argument (9 units)

Gen Ed: Fulfills Category 1: Communicating requirement for H&SS and a designated writing course for other colleges.

Interpretation and Argument is a foundational, inquiry-driven writing course that introduces students to a variety of strategies for making compositional decisions in writing and communication. Within the course, students learn genre-based skills applicable to a variety of different fields. Students use a comparative genre analysis method to learn how to use models to take on new writing tasks, including an academic research proposal and a research article that contributes to an ongoing academic conversation. Faculty who teach 76101 typically select texts—ranging from scholarly texts, journalism, and film--about an issue so that students can identify interesting questions for their own research projects. Students should expect explicit, research-based instruction, practice, and reflection to build knowledge in controlling their writing processes and writing clear, well-supported, reader-oriented arguments. Because the course emphasizes the real stakes of communicating with readers and listeners, students share with their peers both low and high stakes written work within an interactive and collaborative classroom environment.

Section A
Jamie Smith MWF 8:30-9:20
Never Tickle a Sleeping Dragon: Harry Potter and Popular Culture
In 1997, J.K. Rowling first published Harry Potter and Philosopher's Stone. Since then, the Harry Potter series has been the most widely sold book franchise to date. It has been translated into 67 languages, made into eight blockbuster films, excessively commercialized and even built into a theme park. This year we will additionally see the second installment in its spin-off series, Fantastic Beasts and Where to Find Them. With all of this excitement, the main question our 76-101 course will explore is: are the Harry Potter books "good"? Why or why not? What has made Harry Potter so popular in our culture, and is this popularity deserved? We will consider issues related to Harry Potter and education; for instance, how do we reconcile the novels' current status in popular culture with a more formal literary tradition? Additionally, we will interrogate the economic status of the Harry Potter series: is the formidable franchise merely a money-making game? Or are technological and social media like Pottermore revolutionizing the way we read and consider literary culture? In what ways does Harry Potter compare with other commercially successful series (Star Wars, The Hunger Games, the Marvel universe)? Finally, we will explore how literary critics (both inside and outside of academia) view the novels from an ethical standpoint; namely, are the Harry Potter books harmless entertainment, or do they promote potentially dangerous ideologies for children?

In this course, we will look at a collection of articles, excerpts and film that explore these very questions. As a class, we will converse around all of the Harry Potter novels, though students need not have read the series previously. Students will demonstrate their ability to analyze and synthesize the arguments around perspectives on Harry Potter in popular culture. At the end of the course, students will have the opportunity to develop their own contributions to the ongoing discussion regarding Harry Potter's place in culture, academia, and the marketplace.

Section AB
Jamie Smith MWF 9:30-10:20
Never Tickle a Sleeping Dragon: Harry Potter and Popular Culture
In 1997, J.K. Rowling first published Harry Potter and Philosopher's Stone. Since then, the Harry Potter series has been the most widely sold book franchise to date. It has been translated into 67 languages, made into

eight blockbuster films, excessively commercialized and even built into a theme park. This year we will additionally see the second installment in its spin-off series, Fantastic Beasts and Where to Find Them. With all of this excitement, the main question our 76-101 course will explore is: are the Harry Potter books "good"? Why or why not? What has made Harry Potter so popular in our culture, and is this popularity deserved? We will consider issues related to Harry Potter and education; for instance, how do we reconcile the novels' current status in popular culture with a more formal literary tradition? Additionally, we will interrogate the economic status of the Harry Potter series: is the formidable franchise merely a money-making game? Or are technological and social media like Pottermore revolutionizing the way we read and consider literary culture? In what ways does Harry Potter compare with other commercially successful series (Star Wars, The Hunger Games, the Marvel universe)? Finally, we will explore how literary critics (both inside and outside of academia) view the novels from an ethical standpoint; namely, are the Harry Potter books harmless entertainment, or do they promote potentially dangerous ideologies for children?

In this course, we will look at a collection of articles, excerpts and film that explore these very questions. As a class, we will converse around all of the Harry Potter novels, though students need not have read the series previously. Students will demonstrate their ability to analyze and synthesize the arguments around perspectives on Harry Potter in popular culture. At the end of the course, students will have the opportunity to develop their own contributions to the ongoing discussion regarding Harry Potter's place in culture, academia, and the marketplace.

Section AC
Tim Dawson MWF 10:30-11:20
Race, American Identity, and Public Policy
In 1903, W.E.B. DuBois claimed that "the problem of the Twentieth Century is the problem of the color-line." In the 21st Century, suggestions that America is entering a post-racial era have been answered by controversies, social movements, and demographic trends that reveal the persistent relevance of "race" to notions of identity and to questions of public policy. In this course you will have the opportunity to investigate how ideas about "race" relate to processes of establishing and maintaining cultural, economic, political, and social boundaries; individual and national identity; or contemporary policy debates. To support your investigation, you will learn and practice strategies for critically analyzing arguments in a range of academic and popular genres, prepare group and individual presentations, and write three major papers, with the third developing a contribution to a specific, ongoing discussion in a particular community of inquiry.

Throughout the process of developing your papers and presentations, you will learn and practice skills of analysis, planning, and research for drafting and revising academic arguments and strategies for analyzing your own work and the work of your peers.

Section AD
Nathan Pensky MWF 10:30-11:20
Pop Culture and Social Responsibility
In this section of 76-101, students will analyze their involvement in and engagement with pop culture. To focus on the ethics of this cultural engagement, we will discuss several models of social responsibility, and apply these models to our own participation with pop culture. Our goal will be to question how ethics and social responsibility intersect with pop culture. Social issues now weigh more heavily on mainstream pop cultural artifacts than ever before. The discussion of online fandom communities and their social justice concerns, for example, play a large part in this cultural shift. We will attempt to make sense of this shift by reading and analyzing a series of ethical arguments on the subject of pop culture consumption. Through these readings, we will address questions such as these: Am I personally responsible for the culture of violence in professional sports, and if so, how? Do I contribute to Western culture's obsession with unrealistic standards of beauty for women? Can I watch a Woody Allen movie or a Bill Cosby comedy special and still be a good person? For our purposes, interrogating our engagement in pop culture means entering an academic conversation? In this course, you will develop skills in critical reading and academic writing and apply them

to analyze arguments, synthesize perspectives on central problems, and finally contribute your own argument to the ongoing conversation on the ethical dilemmas related to consuming pop culture.

Section B
Megan Gounaris MWF 11:30-12:20
The Culture of Economy
Every day we are bombarded with news about the economy. The Dow is up 500 points. Amazon bought Whole Foods. Disney outbid Comcast to buy 21st Century Fox. Your best friend just bought the latest iPhone for half-price. Stories like these paint the economy as a numbers game in which actors behave rationally and growth occurs incessantly. Recent economic studies, however, show this is far from the case. These studies indicate that economic actors are driven by a host of factors and often act against their "rational" economic interest. In doing so, they highlight how "economics is a moral science," as the father of modern economic theory John Maynard Keynes famously wrote. This course explores Keynes' idea by considering how culture shapes economic meaning. As we explore this idea throughout the semester, we will use popular and academic articles on production, consumption, and exchange to hone critical thinking and communication skills, specifically learning how to analyze and synthesize an argument. We will then use these skills to develop an original research question and to produce a unique contribution to the conversations that we encountered throughout the semester.

Section BB
Colby Gillette MWF 11:30-12:20
Boycotts, Bullets, Bits? Political Resistance and Forms of Protest
"Disobedience," according to Henry David Thoreau, "is the true foundation of liberty." If we assume Thoreau is right that political resistance is necessary to preserve political freedom, then it raises the question: protest how? With marches? With armed resistance? With digital tools like Low Orbital Ion Cannons? This course engages with historic and contemporary questions about the legitimacy, value, and efficacy of different forms of political dissent and resistance and their role in political systems. We analyze political theories regarding civil disobedience and freedom of speech, and consider how protest in specific contexts may challenge, update, or extend those arguments. Students may pursue inquiry into issues such as the value of different expressions of dissent, the legitimacy of hacktivism, and the value of digital media for social movements. In an era marked by patterns of resistance that range from the Arab Spring, to #occupy, to Operation Ferguson, addressing these questions helps us reflect on both our own cultural and political histories as well as our roles as global citizens. Interrogating the value of historic and contemporary forms of protest means entering a conversation; in this course, you will develop analytical skills to identify features— some more flexible and some less flexible—within different academic genres. You will then use those skills to engage in academic inquiry, from research proposal to the research article or contribution essay that adds to the conversation about political resistance.

Section C
Kevin Haworth MWF 12:30-1:20
The Public Intellectual in a Divided Society
What is the role of a public intellectual in a divided society? Artists and intellectuals often try to use their knowledge for the public good—to inform, to advocate, and to argue for change. But do they do so effectively? Are they able to affect public thought about issues like racism, censorship, or gender inequality? What can their examples teach us about connecting academic discourse and public issues? And how does public intellectualism change across time and cultures? In this section, we will read and explore the work of American public intellectuals such as Ta-Nehisi Coates, Gloria Anzaldúa, Neil deGrasse Tyson, Jedediah Purdy, and Susan Sontag, as well as international artists and thinkers such as Ai Weiwei and Chimamanda Ngozi Adiche. Students will read both academic and popular texts by and about these figures to understand different modes of discourse. We will also analyze and synthesize arguments by and about public intellectuals, to propose and develop an original research question, ultimately leading to a unique contribution on the issues related to intellectualism and the public sphere.

Section CC
Peter Mayshle MWF 12:30-1:20
The Rhetoric of Space: Places of Learning, Difference, and Public Memory
Places "speak" because places hold meaning. How places embody and convey their meanings is the subject of this course. Building on theoretical work in rhetoric studies and postmodern geography, we will consider how ideas about space and place inform literacy, difference, and public memory. How do the spaces and places where we learn, inform and shape how we learn? What are the relationships between space/place and gender, race, social class, sexual orientation, and other categories of social identification or social experience? How does the way we experience built environments, particularly ones fraught with memory, inform the meaning-making practices that occur at these sites? We will investigate a variety of spaces/places, including classrooms, our neighborhoods, walking tours, museums, memorials, and even cyberspace. In short, this course will explore the question: how is space and place rhetorical? And because this is a foundational writing course, you will practice what it means to write for, within, and beyond the academy, as you develop skills in critical reading and academic writing and apply them to analyze arguments, synthesize various perspectives on central problems, and finally contribute your own argument to the conversation on rhetorical space.

Section D
Colby Gillette MWF 1:30-2:20
Boycotts, Bullets, Bits? Political Resistance and Forms of Protest
"Disobedience," according to Henry David Thoreau, "is the true foundation of liberty." If we assume Thoreau is right that political resistance is necessary to preserve political freedom, then it raises the question: protest how? With marches? With armed resistance? With digital tools like Low Orbital Ion Cannons? This course engages with historic and contemporary questions about the legitimacy, value, and efficacy of different forms of political dissent and resistance and their role in political systems. We analyze political theories regarding civil disobedience and freedom of speech, and consider how protest in specific contexts may challenge, update, or extend those arguments. Students may pursue inquiry into issues such as the value of different expressions of dissent, the legitimacy of hacktivism, and the value of digital media for social movements. In an era marked by patterns of resistance that range from the Arab Spring, to #occupy, to Operation Ferguson, addressing these questions helps us reflect on both our own cultural and political histories as well as our roles as global citizens. Interrogating the value of historic and contemporary forms of protest means entering a conversation; in this course, you will develop analytical skills to identify features—some more flexible and some less flexible—within different academic genres. You will then use those skills to engage in academic inquiry, from research proposal to the research article or contribution essay that adds to the conversation about political resistance.

Section DD
Rebecca Wigginton MWF 1:30-2:20
The Politics of the Marvel Cinematic Universe
Since the success of Iron Man in 2008, the Marvel Cinematic Universe (MCU) has expanded to include 20 films, including Avengers: Infinity War, the highest-grossing film of 2018. This extensive commercial success has spawned media discussion of the artistic and generic merits of the films, but also varied and rich scholarly and popular debate on the films' relationships to ideological issues as democracy, surveillance, heroism and authoritarianism, and representations of racial minorities and gender. Building on theoretical work in rhetoric, pop culture studies, and political science, we will examine the role of the superhero film in contemporary society. Why are Marvel films so popular and what does this popularity say about 21st century America? What is the relationship between pop culture and cultural values and ideals, especially those that are politically or intellectually-driven? Students are not required to have any prior knowledge or experience in this area, although the course assignments will include some film watching outside of class in order to highlight and deepen topics from the readings.

As we read both academic and popular press articles addressing these issues in and around the MCU, students will develop skills in the fundamental practices of critical reading and academic writing and apply them to complete assignments in which they will analyze arguments, synthesize perspectives on central problems, write an academic research proposal based upon those syntheses, and finally contribute their own research-based arguments to the debates surrounding the place the MCU holds in the current cultural imagination.

Section E
Maureen Gallagher MWF 2:30-3:20
Visual Representation of Race in Popular Culture and Public Life
We may think that seeing is a straightforward activity. But influential critics, such as Susan Sontag and Stuart Hall, have argued that practices of seeing are influenced by social factors, such as nationality, gender, class, ideology, and technology. Moreover, many power dynamics are at play in the representation of race in particular, arguably perpetuating a culturally dominant "gaze" that has been Western, American, and white. This section of 76-101 considers, how has this dominant "gaze" influenced racial representations of whites and people of color, whether through a sports mascot or a Disney princess? How do such representations, in turn, shape one's ways of seeing? In this course, we will consider, what uses of images in public life and popular culture might participate in, reinforce, or challenge racial power inequalities? What consequences may result? In order to investigate these issues, students will analyze multiple perspectives on the construction, consumption and power dynamics of visual representations of race in photography, advertising, Hollywood films, sports logos, and Halloween costumes. Throughout the semester, students will synthesize arguments on topics vital to conversations surrounding power and visual images of race, including representation, cultural appropriation, stereotypes, and exoticism. Students will then develop a research proposal based on a case from popular culture or public life, ultimately making a unique contribution to current conversations about visual images of race through a research-based argument.

Section EE
Colby Gillette MWF 2:30-3:20
Boycotts, Bullets, Bits? Political Resistance and Forms of Protest
"Disobedience," according to Henry David Thoreau, "is the true foundation of liberty." If we assume Thoreau is right that political resistance is necessary to preserve political freedom, then it raises the question: protest how? With marches? With armed resistance? With digital tools like Low Orbital Ion Cannons? This course engages with historic and contemporary questions about the legitimacy, value, and efficacy of different forms of political dissent and resistance and their role in political systems. We analyze political theories regarding civil disobedience and freedom of speech, and consider how protest in specific contexts may challenge, update, or extend those arguments. Students may pursue inquiry into issues such as the value of different expressions of dissent, the legitimacy of hacktivism, and the value of digital media for social movements. In an era marked by patterns of resistance that range from the Arab Spring, to #occupy, to Operation Ferguson, addressing these questions helps us reflect on both our own cultural and political histories as well as our roles as global citizens. Interrogating the value of historic and contemporary forms of protest means entering a conversation; in this course, you will develop analytical skills to identify features— some more flexible and some less flexible—within different academic genres. You will then use those skills to engage in academic inquiry, from research proposal to the research article or contribution essay that adds to the conversation about political resistance.

Section F
Maureen Gallagher MWF 3:30-4:20
Visual Representation of Race in Popular Culture and Public Life
We may think that seeing is a straightforward activity. But influential critics, such as Susan Sontag and Stuart Hall, have argued that practices of seeing are influenced by social factors, such as nationality, gender, class, ideology, and technology. Moreover, many power dynamics are at play in the representation of race in particular, arguably perpetuating a culturally dominant "gaze" that has been Western, American, and white. This section of 76-101 considers, how has this dominant "gaze" influenced racial representations of whites and people of color, whether through a sports mascot or a Disney princess? How do such representations, in turn, shape one's ways of seeing? In this course, we will consider, what uses of images in public life and popular culture might participate in, reinforce, or challenge racial power inequalities? What consequences may result? In order to investigate these issues, students will analyze multiple perspectives on the construction, consumption and power dynamics of visual representations of race in photography, advertising, Hollywood films, sports logos, and Halloween costumes. Throughout the semester, students will synthesize arguments on topics vital to conversations surrounding power and visual images of race, including representation, cultural appropriation, stereotypes, and exoticism. Students will then develop a research proposal based on a case from popular culture or public life, ultimately making a unique contribution to current conversations about visual images of race through a research-based argument.

Section FF
Craig Stamm MWF 4:30-5:20
The Sociology of Video Games
In 2014, a series of events now referred to as Gamergate revealed widespread misogyny throughout the larger male-dominated gaming community. Initially debating the ethics of video game journalists, the conversation became loaded with violent threats and the defamation of female video game developers. While the outcome of Gamergate is still hotly debated in relation to the parties involved, one thing was made clear: video games are no longer a niche interest. With over half of the American population reported to play video games, they now outsell the global box office, making video games a new dominant form of media. The virtual societies of video games enable us to participate in experiences difficult to capture through other means, while also paralleling real world power structures and prejudices. How can we understand video games as tools for social change? How does a post-Gamergate gaming community move forward without abandoning the work of the past? How do we define video games? In terms of goals, interaction, or technology? The goal of this class is to investigate these questions surrounding video games, while also considering issues of race, gender, and sexual orientation in relation to the history of video games. The course requires no previous knowledge of or experience with video games, and some assignments will include playing relevant games that highlight the issues we'll be discussing in our readings. We will read various articles addressing the sociological issues of games, and students will be asked to write their own papers analyzing, critiquing, and synthesizing these perspectives, leading to a final paper where they will craft their own contribution on how we can understand video games as tools for sociological reflection and progress.

Section G
Courtney Novosat TR 9:00-10:20
Nevertheless Belief Persists: "Alternative facts," Affect, and Argument
In *Proper Studies* (1927) acclaimed novelist and philosopher Aldous Huxley writes "facts do not cease to exist because they are ignored." Though we might easily understand how Huxley's truism accounts for scientific facts such as the speed of light or the boiling point of water, we might wonder about the fate of oft-ignored facts like climate change or the certainly that slavery caused the Civil War. In a historical moment rife with "alternative facts," "fake news," and other specious arguments that ignore evidence, scholars from a range of disciplines have begun to study why we tend to flee from facts that contradict our beliefs and to theorize about how we might better negotiate uncomfortable truths to recover fact.

Drawing on debates in cognitive psychology, cultural studies, and the contemporary media, this course centrally asks: why are appeals to beliefs that ignore evidence so compelling in an age we like to believe is driven by fact? As we explore this overarching question, we will necessarily engage with arguments of definition (What constitutes a fact?; What makes an argument un/ethical?), causality (How are so many of us compelled by rhetorics of fear or anger?; Has the false dichotomy between reason and emotion become a self-fulfilling prophecy?), and to those of value (Are we, as a society, adversely affected by cultural narratives tainted with half-truths, lies, and conspiracy theories?). Through discussion board posts, group presentations, and three major writing assignments students will not only participate in an ongoing academic conversation about the role of belief in contemporary discourse, but in the phenomenon of propaganda, "alternative fact," and conspiracy that reaches well beyond academia.

Section GG
Kathleen Newman TR 10:30-11:50
Apocalypse Now: 5 Ways of Writing About a Film [Pilot course]
In 1979 the French director Francois Truffault wrote: "I demand that a film express either the joy of making cinema or the agony of making cinema. I am not at all interested in anything in between." In this class we will explore the joy and agony of making the film *Apocalypse Now* made by Francis Ford Coppola and his wife, Eleanor Coppola, in 1979. We will experiment with different ways of writing about the film, using our close readings of the film itself, and Eleanor Coppola's book about the film, *Notes on the Making of Apocalypse Now*. Using the groundbreaking methods invented by art historian Jules Prown, the Prown method, we will experiment with using different lenses to write about the film: the objective lens, the subjective lens, the analytic lens, the aesthetic lens, and the cultural/historical lens. Students will learn to write short, thesis-driven lens papers that inform larger questions about film. Therefore, students will gain new experiences in interpretive writing, and will also get an introduction to film studies and film analytic methods. The short papers that the students write throughout the course will help them build towards the final paper at the end of the course. [Note: this course is a pilot course, which means that the faculty member is piloting or "trying out" methods for teaching reading and writing in our First-Year Writing Program. Students enrolling in this course should be motivated to be part of a new and innovative course design.]

Section H
Keely Austin TR 10:30-11:50
Virtue or Violence: Choosing a Response to Conflict
Are virtues such as kindness, honesty, compassion, and a shared sense of responsibility a viable response to conflict? An automatic reply for most people would be, "yes"; however, even a quick news or social media investigation of national and local response to current conflicts suggests that coercion, manipulation, and violence are at least common first reactions. Arguments have been made that specific acts of violence can lessen future acts of violence, perhaps the most extreme being the use of the atomic bomb in World War II. Despite the prevalence of violence as a response to situations, there is ample evidence that people who choose nonviolent, enacted virtue can make a significant difference in social policy and behavior in the public sphere (e.g., Gandhi, King, Mother Teresa, Nightingale, E. Roosevelt, Chief Joseph, Schindler, Parks, Carter, Mandela, Thoreau). This course will explore the efficacy of virtue as a viable, nonviolent response to conflict and the value in considering an alternative to violence and selfish individualism when dealing with conflict and disagreement. We will consider questions about shared responsibility in communities, historical perspectives on virtue in civic life, and the influence of virtue outside social relations in fields such as economics, science, and technology. The class is not about praising virtue per se but about investigating where it is valued and what are its effects in outcomes in different fields while still engaging respectfully with others in our community who believe that violent ways of meeting conflict are more efficacious or perhaps simply inevitable.

Throughout the semester, we will consider texts from a variety of disciplinary perspectives, including rhetoric, philosophy, and political science. This work will inform research, analysis, and synthesis of current conversations about enacted virtues and give students a starting point to begin their own research proposals. Student writing will culminate in an academic contribution paper that resolves an issue posed by the questions we encounter.

Section HH
Bret Vukoder TR 1:30-2:50
A Seat in the Dark: Why We Watch Movies
As the story goes, when the French film pioneers Auguste and Louis Lumière premiered their brief 1895 film "The Arrival of a Train a La Ciotat Station," the crowd of spectators jumped up from their seats in a fit of fear, believing the train was charging directly towards them. They were certain it was real. Seven years later, another Frenchman George Méliès' debuted the whimsical and bizarre tale of A Trip to the Moon, invoking a sense of wonder and possibility in the audience. Cinema from thereon became many things, offering viewers a spectrum of experiences teetering between reality and fantasy, representation and imagination.

Even amidst the rise of television and the Internet, movies today are still a tremendously popular medium. Tickets sales have remained fairly steady in the last twenty years, and viewers now have instantaneous access to a seemingly endless library of films via Netflix, Amazon, or On-Demand. Prolific and pervasive, movies have become such a staple of modern culture that we rarely step back and ask why we watch them. In what ways can cinema tell us who we are or what we should be? Is it possible to express ourselves from a seat in the theater? Can cinema make or reinforce communities? To what extent can movies enlighten or trivialize? Why do they entertain us?

These and other questions will serve as the focus for this 76-101 course. In exploring the connection between the spectator and cinema, we will learn and apply analytical methods for engaging academic and popular criticism, feature-length films and clips, other primary artifacts, and more. Students will write essays that analyze arguments and synthesize perspectives surrounding this topic, culminating to a final essay in which they make a contribution to our contemporary knowledge that will in part answer the question of why we watch movies.

Section I
Keely Austin TR 1:30-2:50
Virtue or Violence: Choosing a Response to Conflict
Are virtues such as kindness, honesty, compassion, and a shared sense of responsibility a viable response to conflict? An automatic reply for most people would be, "yes"; however, even a quick news or social media investigation of national and local response to current conflicts suggests that coercion, manipulation, and violence are at least common first reactions. Arguments have been made that specific acts of violence can lessen future acts of violence, perhaps the most extreme being the use of the atomic bomb in World War II. Despite the prevalence of violence as a response to situations, there is ample evidence that people who choose nonviolent, enacted virtue can make a significant difference in social policy and behavior in the public sphere (e.g., Gandhi, King, Mother Teresa, Nightingale, E. Roosevelt, Chief Joseph, Schindler, Parks, Carter, Mandela, Thoreau). This course will explore the efficacy of virtue as a viable, nonviolent response to conflict and the value in considering an alternative to violence and selfish individualism when dealing with conflict and disagreement. We will consider questions about shared responsibility in communities, historical perspectives on virtue in civic life, and the influence of virtue outside social relations in fields such as economics, science, and technology. The class is not about praising virtue per se but about investigating where it is valued and what are its effects in outcomes in different fields while still engaging respectfully with others in our community who believe that violent ways of meeting conflict are more efficacious or perhaps simply inevitable.

Throughout the semester, we will consider texts from a variety of disciplinary perspectives, including rhetoric, philosophy, and political science. This work will inform research, analysis, and synthesis of current conversations about enacted virtues and give students a starting point to begin their own research proposals. Student writing will culminate in an academic contribution paper that resolves an issue posed by the questions we encounter.

Section II
Kitty Shropshire TR 3:00-4:20
CONSPIRACY! Power and Paranoia in American Culture
Who killed JFK? Is NASA hiding evidence that the Earth is actually flat? Is the Queen of England a shape-shifting reptilian from the Alpha Draconis star system? And more importantly, how can we know for sure? Despite unflattering representations of conspiracy theorists as paranoid fanatics who exist on the fringes of society, recent research suggests that at least half of all Americans believe in at least one conspiracy theory. If this is true, what are the implications for contemporary American culture and politics? Should we understand conspiracism as a threat to the intellectual health of the nation, or as a type of radical skepticism and freethought? Does conspiracism depress political engagement or invigorate it in new ways?

Guided by these questions, this section of 76-101 will examine the relationship between the "stigmatized knowledge" of conspiracists and the kinds of "institutional knowledge" produced at universities. Not only will we question how we know what we know, we will also consider the broader social, political, and ethical implications of different forms of knowledge-making. Readings will be drawn from a variety of fields, including political science, sociology, cultural studies, and--of course--from conspiracy theorists themselves. Students in this course will develop critical reading, writing, and media literacy skills while learning the foundations of academic authorship. Ultimately, each student will learn about academic genre features, write an academic research proposal, and produce an original research paper that synthesizes scholarly perspectives and contributes an original perspective on a conspiracy theory of the student's choosing.

Section J
Avery Wiscomb TR 3:00-4:20
Science Fiction and the Fight for the Future
"Science fiction is not predictive, it is descriptive." —Ursula K. Le Guin

"A good science fiction story should be able to predict not the automobile but the traffic jam." —Frederik Pohl

Has science fiction become the ambient ideascape of our time? From atomic energy to the Internet, science fiction seems to have inspired a generation of designers, engineers, and artists. This 76-101 course takes up the question of how the science fiction genre has shaped our contemporary moment, and what it has to say about our future in relation to subjects such as posthumanism, interplanetary colonization, economic inequality, the environment, and freedom. With a focus on understanding arguments surrounding the relationship between science fiction and innovation, this class combines the analysis of classic and modern science fiction texts and films with understanding their impact and implications for culture and society.

This course requires students to commit to regular readings and/or viewings, active participation in class discussions, to have an open mind, and to work on in-class projects and other exploratory exercises solo and in small groups. Students will develop a research proposal based on a case from science fiction, ultimately making a unique contribution to current conversations about the connection between literature and technology through a research-based argument.

Option 2: "You pick 2" mini course options for First-Year Writing Requirement

Guide to Understanding the Skills in Each Mini Course (76-106, 76-107, & 76-108)

Each of the "you pick 2" First-Year Writing course experiences have been designed to introduce students to particular organizational structures, writing situations, and sets of rhetorical skills. You can see a brief overview below. Scroll down for the particular descriptions of these courses, as well as their schedules and faculty.

	Genre or type of writing & purpose	Organizational structure	Rhetorical skills
76-106: Writing About Literature, Art & Culture	Academic writing, interpretive, humanistic	Thesis-driven with Topic Sentences, Claim/Reason/Evidence Explanation	Applying a theoretical lens
76-107: Writing About Data	Data-driven, academic writing	IMRD & visualizing data	Synthesizing data from sources
76-108: Writing About Public Problems	Writing for professional or public purposes	Problem/Solution/Feasibility & formatting for busy readers	Perspective taking (for audience and for stakeholders)

General Descriptions of 76-106: Writing About Literature, Art and Culture (4.5 Units)

76-106 courses focus upon teaching skills for making arguments from literary and artistic texts and extending those interpretive and communicative skills beyond the first-year writing classroom. The skills you'll encounter in these courses are highlighted below.

- **Genre or type of writing & purpose**   Interpretive, humanistic academic writing

- **Organizational structure**   Thesis-driven with topic sentences, hierarchical argument (Claim, Reason, Evidence, Explanation)

- **Rhetorical skills**   Applying close reading strategies, applying a theoretical lens

Writing about Literature and Culture
In 1967, Roland Barthes (a French literary critic) wrote an essay that claimed that the author is dead. If the author is dead, how do we proceed with reading, analyzing, and writing texts? If the author is dead, why should we? This 76101 course uses artistic, literary, and cultural texts (e.g., poetry, short story, lyrics, video clips) to introduce students to a variety of academic reading and writing practices that enable students to discuss texts and evidence from multiple perspectives. We will examine how literary and cultural scholars write about texts (defined broadly), how they make claims, provide reasoning, and use textual support to argue for particular ways of seeing cultural objects. Throughout the semester, students will draw upon prior strategies and develop new ones for close reading and for critical analysis in order to produce their own thesis-driven arguments about why texts matter. We will consider and write about the extent to which these reading strategies are relevant for other kinds of reading and analysis by comparing texts from a variety of different disciplinary contexts.

Writing about Art and Culture
The philosopher of art Maurice Merleau-Ponty wrote in his essay "Eye and Mind," "There is clearly no one master key of the visible." This course uses two- and three-dimensional art objects (painting, sculpture, and possibly architecture or photography) to introduce a variety of academic reading and writing practices that enable students to discuss artworks and visual evidence from multiple perspectives. First, we will examine how art historians describe visual art and practice this skill. The class will analyze how writers make claims about art, provide reasoning, and use visual support to argue for ways of seeing art objects in an academic context. We will then encounter a series of approaches to thesis-driven writing on art, focusing on the "lenses" of personal and period style, biography, and iconographic analysis. At this stage, you'll compare one of our academic texts to a piece of art writing for the public to reflect on how genre, purpose and audience shape a writer's rhetorical strategies. These reflections will help us to consider how such strategies vary based on context, and thus to reflect on how the work of this class carries beyond our classroom. Finally, having developed strategies for deep analysis and clear argumentation, you will apply a lens to produce your own academic argument about the significance of a chosen art object or set of objects.

Section	Day and Timeslot	Instructor Name	76-106 Course Type
A3 & A4	MWF 9:30-10:20	Kevin Haworth	Literature
B3 & B4	MWF 10:30-11:20	Kevin Haworth	Literature
C3 & C4	MWF 11:30-12:20	Jack Quirk	Literature
D3 & D4	MWF 12:30-1:20	Steven Gotzler	Literature
E3 & E4	MWF 1:30-2:20	Rachel Kravetz	Art
F3 & F4	MWF 2:30-3:20	Rachel Kravetz	Art

General Descriptions of 76-107: Writing About Data (4.5 Units)

76107 courses focus upon teaching skills for reading data-driven texts and writing data-driven, academic writing. These courses apply to all majors, because we encounter arguments about both quantitative and qualitative data in our global society. The skills you'll encounter in this course are highlighted below.

- **Genre or type of writing & purpose**   Data-driven, academic writing

- **Organizational structure**   IMRD & data visualization structures

- **Rhetorical skills**   Synthesizing data from sources

Writing about Data
Our lives are increasingly shaped by writing that involves numbers: newspapers routinely report the latest medical fads; politicians support their political agendas with both dubious and credible statistics; parents use data to decide where to buy a house and where to send their kids to school. This section will focus on interpreting and making arguments using mainly numerical data but also qualitative data. We will look at research in a range of disciplines—including psychology, education, medicine, engineering, and the sciences—and note how writers select and analyze the data they collect. We will also examine what happens to this research when it is picked up by the popular media. Students will also practice collecting and analyzing their own data and reporting it to suit the needs of various stakeholders. There are two primary audiences for this section. Students in data-driven majors will find the section useful preparation for communicating in their disciplines. Students in other fields will learn how to critique and respond to the many ways that numbers shape our lives. This section presumes a basic ability to calculate averages, percentages, and ratios, but no advanced mathematical or statistical preparation. Instead, this section provides a fascinating look at how numbers and words intersect to create persuasive arguments in academic, professional, and popular contexts. Students will compare and analyze texts that make arguments with data, practice rhetorical strategies for synthesizing and representing data so that by the end of the class, students will apply these strategies to write an original data-driven research proposal.

Section	Day and Timeslot	Instructor Name
A3 & A4	MWF 9:30-10:20	Calvin Pollak
B3 & B4	MWF 10:30-11:20	David Brown
C3 & C4	MWF 11:30-12:20	Rebecca Wigginton
D3 & D4	MWF 12:30-1:20	Rebecca Wigginton
E3 & E4	MWF 12:30-1:20	Heidi Wright
F3 & F4	MWF 1:30-2:20	Hannah Ringler
G3 & G4	MWF 2:30-3:20	Robert Calton

General Descriptions of 76-108: Writing About Public Problems (4.5 Units)

76108 courses focus upon teaching skills for communicating a need for change in practice or policy, interacting with stakeholders with professional consideration, and for producing oral, written, and visual communication to make a nonacademic proposal for change. The skills you'll encounter in this course are highlighted below.

- **Genre or type of writing & purpose**   Professional, nonacademic genres

- **Organizational structure**   Problem/solution/feasibility and formatting for busy readers

- **Rhetorical skills**   Perspective taking for audience and stakeholders

Writing about Public Problems

If all problems required a simple fix, we could don our Avenger costumes, pick up Thor's hammer, and right the world's wrongs. But most problems aren't so simple. Most of the problems we encounter require careful investigation and research so that we might propose solutions that connect with others to make change. In this 76101 class, we will learn how public problems are defined and argued across a range of texts, including proposals, op-ed genres, and white papers. By analyzing a range of proposal texts, we will identify the different kinds of legwork necessary to write a successful proposal, arguably one of the most challenging aspects of writing a persuasive recommendation for change. We will examine how writers unpack problems rhetorically and use evidence to argue solutions for different stakeholders who may not share common values. We will learn strategies for evaluating and synthesizing data from existing research to use in a proposal argument, and we will learn to communicate with individuals professionally over email and other kinds of communication channels in order to pursue relevant information. By the end of the course, students will write their own change proposal that recommends a solution and a feasible plan for solving a real problem.

Section	Day and Timeslot	Instructor Name
A3 & A4	MWF 9:30-10:20	Peter Mayshle
B3 & B4	MWF 10:30-11:20	Megan Gounaris
C3 & C4	MWF 11:30-12:20	Robert Calton
D3 & D4	MWF 12:30-1:20	Danielle Wetzel and Tim Dawson
E3 & E4	MWF 12:30-1:20	Robert Calton
F3 & F4	MWF 1:30-2:20	Peter Mayshle
G3 & G4	MWF 2:30-3:20	Richard Branscomb